out of print

CHINESE ART

CHINESE ART

One Hundred Plates in Colour
reproducing
Pottery & Porcelain
of all Periods
Jades
Lacquer
Paintings
Bronzes, Furniture
etc., etc.
Introduced by an Outline Sketch
of Chinese Art by

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The Department of
Ceramics and Ethnography at
the British Museum

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INTRODUCTION

It is a curious fact that, in spite of four hundred years of direct trade with China, we Europeans are only beginning to-day to understand the real nature of Chinese art. True we have had in the past moments of enthusiasm for things Chinese when, captivated by the pretty or grotesque in them, we developed a passion for *chinoiserie* and *magots;* but our ideas were bounded by the already decadent art of the Manchu dynasty, and even the Ming appeared to us remote and archaic.

To-day we have learnt that the Ming was the last and least of a series of great periods in Chinese art history, which began with the Han and culminated in the T'ang and Sung dynasties.

Another impression which recent discoveries have profoundly modified is that Chinese art developed behind closed doors, unaffected by the doings of the outer world. It is now clear that in the greatest periods of her history China not only admitted, but welcomed, influences from Western and Central Asia—Scytho-Siberian, Hellenistic, Byzantine, Persian, and Indian—and that, if in later times she suffered periods of virtual isolation, she was ready enough to experiment even with European art when she made its acquaintance in the seventeenth and eighteenth centuries. China was actually in contact with the Roman Empire in the Han dynasty; and again in the T'ang, the period of her greatest expansion, she was in constant communication with Western Asia. So that during the years when her art traditions were being formed she was absorbing outside influences, and in many ways the art of the T'ang dynasty speaks in a language more intelligible to the European of to-day than does the more modern art which we have been taught to regard as typically Chinese. In the Sung dynasty China was more isolated and her culture developed on conservative and national lines. During the brief period of Mongol domination which followed, she recovered her contact with the West, only to be cut off again in the Ming dynasty. Then for two centuries she was thrown back entirely on her own resources, and her arts, ceasing to be progressive, tended to crystallise. Eccentricities were developed, and the extravagant and bizarre elements became more and more pronounced.

It was these latter and less desirable features of Chinese art which caught the fancy of the foreign merchant of the seventeenth and eighteenth centuries, and the Chinese, ever ready to meet a customer half way,

humoured the foreign caprice and flooded Europe with things which created a false impression of Chinese taste. While these misguided ideas lasted there was no inducement to send us the things more truly Chinese, for they could always command a better market at home.

Suddenly in the last two decades the whole situation was radically changed. The opening up of China by European-built railways, and improved facilities for travelling inland, induced men of science and learning to go and study the ancient capitals and the relics of the great past which still remain in the interior. Illustrated works of these pioneer students, and a few specimens of ancient objects recovered from the earth which they brought back with them, awakened European Orientalists to the fact that behind the trivialities of the eighteenth century there stretched far into the past great and glorious periods of Chinese art hitherto undreamt of.

At the same time the accidental opening of tombs in the course of railway construction and other engineering work brought to light a quantity of funeral furniture, including pottery models of human beings, animals, implements, etc., of great ethnographical and often of considerable artistic interest, which threw a new light on the life and industry of ancient China. Many of these found their way to Europe and helped to feed the new-born interest in things Chinese. Collections were started, first one and then another, and the increasing demand for specimens was met by a steady and ever-widening stream from China, until at last a market was developed in Europe and America sufficiently favourable to attract really representative specimens of the earlier and greater periods of Chinese art which had hitherto been jealously guarded by their native owners. So rapid, indeed, has been the progress of this movement that it has been possible to get together the splendid series of illustrations of Chinese art of all periods which this volume contains, and almost entirely from objects in English collections. The various departments here represented—bronze-casting, jade-cutting, sculpture, painting, textiles, lacquering, and ceramics—have been treated by specialists in the several relatively expensive monographs in which these illustrations (together with many in half-tone, and a text written for the needs of the expert) first appeared,* and the reader is referred for fuller detail to these works.† In this brief introduction I can only hope to take a rapid survey of the subject as a whole.

Though the historic period in China does not begin till the Chou

* The illustrations have been selected by Messrs. Benn, and the descriptions of them are those of various experts.

† See p. 15.

dynasty (1122-255 B.C.), the legendary and semi-legendary periods are carried back to 2852, the year in which Chinese chronology is supposed to have begun. But no one looked for relics of any artistic effort prior to the second millennium B.C., until Dr. Andersson (1921-1924) discovered in Honan and Kansu pottery of finely prepared material and good shape, and artistically painted in coloured clays, which may well date back beyond the official beginning of Chinese chronology. This find gives some idea of the possibilities of scientific excavation in China, which is still almost virgin soil; but at present all the artistic relics of the second millennium B.C. which we have are limited to a few bronzes of uncertain attribution and some fragments of carved bone and white pottery found on the site of the tombs of the Yin dynasty (1401-1122 B.C.). All these are decorated with the stiff conventional patterns which are better known to us from a few authenticated relics of the succeeding Chou dynasty.

The China of the Chou dynasty (1122-255) was a cluster of semi-independent States on the Yellow River. It was a relatively small China, but it produced such men as Confucius and Lao Tzŭ, and the books which are regarded as the Chinese classics. The Chou philosophers and the Chou books of ceremonies have profoundly influenced Chinese life down to the present day, and the influence of Chou art never completely disappeared. The relics of this remote period consist of bronzes, jades, and a certain amount of pottery which has been recovered from tombs. The tomb pottery is obviously made for burial and not for use, and in most cases it imitates the forms of bronze ritual vessels. The bronzes and jades, on the other hand, include objects of real artistic value, though they represent an art which was evidently circumscribed by ceremonial rules and conventions. The ornament is almost entirely of an hieratic kind, and the forms are those of ceremonial vessels; but they are, none the less, grand and impressive objects worthy of an age of great men and lawgivers. The only foreign influence which could have affected Chinese art at this time was the Scytho-Siberian, and this could hardly have been felt until the last years of the Chou dynasty.

The loose congeries of feudal States was welded into an Empire by the great Ch'in conqueror, who took the proud title of Shih Huang Ti. In pursuance of his policy of obliterating the influence of the Chou dynasty which he had overthrown, he ordered all books to be burnt, and bronze vessels, which were regarded as historic documents on account of their inscriptions, to be collected together and melted down. The metal was used to cast colossal statues, which, in their turn, have been destroyed. The Ch'in dynasty lasted only fifty-five years, and its art can hardly be dissociated artistically from that of the Han which succeeded; but it is

certain that about this time radical changes took place. Art was no longer shackled by prescribed rules and conventions, and the artist and craftsman were permitted to let their fancy range, and to give whatever shape and ornament they wished to their creations. The more we learn of Han art (and fresh specimens are constantly coming to light), the more we are impressed by the fertility of the artistic imagination which was now set free. The beauties of natural objects, animals and birds, lively movements in processional and historic scenes, are finely rendered; and fancy makes play even with the more conventional animal motives which the Siberian art of the northern frontier tribes introduced into China. All these symptoms are reflected by the bronzes and jades of the period. Pottery, too, made a great forward stride by using glaze, which was doubtless learnt from Western Asia; and even the funeral wares assume artistic forms with attractive reliefs and incised or pigmented ornament. Wooden vessels are coated with red and black lacquers, and on some of them designs of great refinement are painted and incised; and the rare Han textiles which have been recovered display a surprisingly advanced technique.

Examples of Han painting on silk or paper are as yet unknown, but there is good reason to suppose that the art already existed. Mr. Waley quotes a poem which describes the wall-painting in the Ling-kuang palace in Shantung in the second century B.C.; and the sculptured stone slabs of the same province, which were worked in the second century A.D., are clearly based on painted designs. Moreover, it is unthinkable that the pictures painted on silk by Ku K'ai-chih in the fourth century are the incunabula of Chinese painting. His mastery of flowing line and "his profound and subtle sense of life" bespeak an art which was already mature.

Nothing is known of Chinese sculpture before the Han dynasty, and little survives of the work of that period. The Shantung bas-reliefs are pictures in stone rather than sculptures, and practically the only relics of Han sculpture in the round are two half-submerged lions in the enclosure of the Wu cemetery in Shantung. Though already conventionalised in form, these lions display great power and vitality, and prove that now, as later, the Chinese sculptor was specially happy in the representation of animal force and movement. It is possible that certain smaller objects in bronze and jade, such as Mr. Oppenheim's bear and Mr. Raphael's ox, may belong to the Han period. If so, they must be regarded as evidence of high sculptural ability, even though expressed on a small scale.

The period between Han and T'ang was full of wars and dynastic changes, and its records in the matter of art history are at present obscure. But the documents which survive show progress in all directions. In

regard to painting, we have already mentioned the great name of Ku K'ai-chih; and Hsieh Ho in the sixth century set out in writing his six canons of the art, showing that painting had already a clearly formulated technique.

The spread of Indian Buddhism brought with it a religious sculpture which reached its highest pitch of excellence in the Northern Wei and Sui dynasties. The slender, graceful figures of the sixth-century religious sculpture, with their rhythmic flow of drapery, have a special charm, and the winged lions of the Liang tombs at Nanking take a high place in the great animal sculpture of the world.

In the classic period of the T'ang dynasty, when China at its greatest was, perhaps, the most civilised power in the world, the progress of the arts was worthy of the age. Among the T'ang painters are names which have become household words: Wu T'ao-tzŭ, famed for his splendid religious pictures, painted with amazing breadth and force; Han Kan and Wang Wei, the latter father of the Sung landscape painting in monochrome ink; and Li Ssŭ-hsün, who founded a school of landscape painting in colours. To-day little remains of the original T'ang work except the provincial religious pictures recovered from the caves of Tun Huang; but the influence of the great masters has never been lost, and good copies of their work reflect their touch and power.

The T'ang religious sculptures in the cave temples of Lung Mên and elsewhere are characterised by greater fulness of the human figure and more dramatic force than those of the Wei and Sui periods. Much of this religious sculpture is crudely wrought in accordance with set formulæ, but now and again the Chinese sculptor, in expressing the Buddhist idea of deep contemplation and aloofness, rises to sublime heights; and such a statue as the colossal Buddha at Lung Mên must be ranked among the world's masterpieces in stone. It inspires a feeling of awe and reverence, and has a presence which is felt, as in a lesser degree we feel the presence of the fine pottery Lohan in the British Museum.

Chinese sculpture, being mainly religious, is impersonal, and few names of the artists have survived. Han Po-t'ung and Yang Hui-chih of the T'ang period are exceptions, and we are told that the splendid bas-relief horses made for the mausoleum of T'ang T'ai Tsung were designed by Yen Li-pên.

Vitality and strength, added to mastery of technique, characterise the applied arts of the T'ang period. This is apparent in the metalwork, jades, textiles, and pottery, materials which the Chinese have always used with conspicuous skill.

The pottery is distinguished by great beauty of line, showing a mastery

of the wheel and a genius for form. Its decoration is largely in coloured glazes—blue, green, amber-yellow, and yellowish-white—disposed in splashes or mottling, or spaced by strongly incised designs. Stamped and applied reliefs were freely used, and painting with a brush is not unknown. The discovery of porcelain had already been made, though we have yet to learn exactly when and how this important event happened.

The second classic period of Chinese art is the Sung (960-1279). It was an age of great masters in painting. Landscape was the favourite theme, and its votaries were divided into several schools. There was the strictly traditional school, which followed the older masters almost slavishly; but in a moment of reaction from this style the Emperor Hui Tsung (1101-25) ordered his academicians to make Nature their model. Ma Yüan and Hsia Kuei are prominent among those who abandoned the formal conventions of the past, painting with a free style (and in diluted ink) those romantic landscapes which are poetic visions rather than mere views of scenery.

The typical Chinese "landscape with figures" was the invention of Kuan T'ung in the early years of the tenth century. Other naturalistic themes rendered with masterly skill by the Sung artists were birds and flowers, and the work of the period in general was characterised by "simplicity and nobility of line and the utmost refinement." Portrait painting, too, was carefully studied, the aim of the artist being, with true Sung feeling, to "transmit the soul of the sitter."

In sculpture the old severity of line, already softened by the T'ang artists, now completely disappeared: the figures are rounded and almost sensuous, and the human beauty of the features shows little trace of religious asceticism. From this time onwards sculpture shows a definite decline, though excellent work was still done in the smaller statuettes of metal, jade, wood, ivory, and pottery.

After-generations in China have always spoken of Sung pottery and porcelain in reverential tones, and what we know of both fully justifies this attitude. The Sung wares differ so widely from the T'ang that it is hard to compare their relative merits. The soft, white pottery with brightly coloured lead glazes was now definitely replaced by hard porcelain or stoneware with high-fired felspathic glazes, displaying a new range of tints, mostly monochrome—ivory and cream-white, subtle greens and greys, pale *clair de lune,* deep browns and blacks, and gorgeous crimson reds and purples. The shapes are still refined and simple, except when they are deliberately complicated by copying archaic bronzes, and if decoration is added it usually takes the pure ceramic forms of carving, incising, and moulding in relief. These methods were dictated by the

prevalent use of monochrome glazes; but there are certain kinds of Sung stoneware, such as that made at Tz'ŭ Chou, on which painted designs in black and brown were effectively used. But whether painted or otherwise, the decoration reflects the simplicity, refinement, and the masterly spacing which distinguish the silk-painting of the time. Decoration in underglaze blue and in coloured enamels on the glaze, though practised to a certain extent on the minor wares, had not yet become fashionable.

With regard to the other minor arts, though they are less richly represented in European collections, it can be stated with confidence that they flourished with no less distinction than the ceramic under the Sung. The metalwork of the period is little known, and it is hard to differentiate it from the T'ang, but we know that the Sung bronze-workers were very skilful in reproducing the ancient Chou and Han types. The same passion for the antique, stimulated by great collections which were formed at this time, affected the jade-cutters and other craftsmen.

The few specimens of lacquer attributable to the Sung are either plain red and black, which is scarcely distinguishable from the Han work, or elaborately inlaid objects following the T'ang traditions as we know them from the famous Shoso-in collection at Nara, in Japan.

In the brief Yüan dynasty (1280-1368), when China was a wing of a great Mongol empire extending across Asia, renewed trade and intercourse with the West must have exerted a certain influence on Chinese art, though the extent of this influence is not easy to determine with the limited material at present at our disposal. The Yüan painters, among whom Chao Mêng-fu is one of the most familiar names, tended to revert to the old traditional style of the T'ang: and if the horse and rider figure frequently in the pictures which are to-day attributed to Yüan artists, we may regard that as the reflection of Mongol tastes. In other departments the Yüan work is so hard to separate from the Sung that it would be useless to try and treat the Yüan period separately in a brief sketch of this kind.

The Mongols, ousted by the native Ming dynasty (1368-1644), were driven back beyond the Great Wall, where they remained a constant menace and a barrier between China and Western Asia. What external trade there was was chiefly conducted by sea. Chinese art drew its nourishment from its native soil, and it is not surprising to find that the painters were mainly concerned with copying the old models. The only Ming sculpture of note consists of some life-sized religious figures in bronze and cast iron. In the minor arts there were many changes in fashions and technique, and Ming workmanship on the whole has a commendable strength and freshness. The golden, or gold-flecked, bronze vessels of the Hsüan Tê period, the excellently modelled bronze statuettes, the deeply

carved Peking lacquer in shades of red and brown, neatly finished jades, and well-conceived designs in carved ivory and wood, are all worthy of mention.

In ceramics the porcelain industry at Ching-tê Chên developed on those lines which have made it world-famous. Blue-painted and polychrome porcelains came into fashion, and the old monochrome glazes were relegated to a secondary position. Painting in coloured enamels on the glaze became a fine art, and designs were borrowed from pictures and brocades. The superb Ming three-coloured ware was decorated in coloured glazes—dark violet-blue, turquoise, leaf-green, yellow, and aubergine purple—the designs outlined in threads of clay, or by incised lines, and sometimes carved in relief and pierced *à jour*. Porcelain of the greatest delicacy and refinement was made for the Ming emperors and their courts, the reigns of Hsüan Tê and Ch'êng Hua in the fifteenth century being specially noted for such productions; but Ming ceramics were first known in Europe by the stronger and rougher articles, which were made in great quantities for the export trade. Naturally these wares are still more familiar to-day than the dainty articles made for native connoisseurs, and, though not comparable to the latter in refinement, they have a vigour and freshness of design which have earned them an honourable place in Western collections.

The art of the Manchu, or Ch'ing, dynasty (1644-1912) has little that is new to show us. Age-long tradition had brought perfect mastery of material and technique, but in the absence of new inspiration the inevitable signs of decadence appear. Except for clever work in the traditional styles, Ch'ing painting is undistinguished, though it is fertile in pretty designs of a minor kind; and, as Mr. Binyon says, this later painting of the Ming and Ch'ing periods "has given Europe almost all the floral motives in decoration that it knows."

In the early decades of the eighteenth century imitation of the antique was again the rage. Bronzes and jades were modelled on pre-Han types, and porcelain on the classic wares of the Sung and Ming. The ceramic art of the time is distinguished by refinement of material and perfection of technique, and if there is a lack of spontaneity in the decoration, nothing, at any rate, is wanting in the finish of the ware. The wonderful sapphire blue of the K'ang Hsi blue and white owes its purity and brilliance to careful preparation of the cobalt mineral from which the colour is derived. The *famille verte,* a development of the Ming five-colour ware, is distinguished by a beautiful violet-blue enamel, the use of which, hardly known to the Ming potters, obviated the difficult combination of underglaze blue with overglaze enamels. The enamel colours—green, yellow,

aubergine, and a composite black—are used with fine effect on the unglazed biscuit as well as on the glazed surface. But the chief contribution of the Ch'ing potters to the ceramic art is in monochrome glazes. The K'ang Hsi *sang de bœuf* red, though made to rival the early Ming "sacrificial" red, has a character of its own. "Peach-bloom" glaze was another success of the period. Mirror-black is claimed as a K'ang Hsi invention, and so is powder-blue, and there are numerous other monochromes such as iron-rust, tea-dust, *soufflé* red, mustard-yellow, apple, sage, and camellia-leaf greens which are peculiarly Ch'ing, besides the opaque colours of the *famille rose* such as ruby-pink and the "bird's-egg" glazes.

In the third decade of the eighteenth century the transparent *famille verte* enamels were largely superseded in porcelain decoration by the opaque colours of the *famille rose,* in which various shades of pink and carmine (derived from gold) play the title-rôle, and from now onwards the *famille verte* enamels rarely appear except in a mixed scheme of transparent and opaque colours. With this mixed palette refined work was done by a school of decorators which took its name from Ku Yüeh-hsüan, a maker and decorator of glass who flourished at the beginning of the Ch'ien Lung period.

The Emperor K'ang Hsi founded an academy for applied arts in Peking, where metal-work, glass-making, lacquering, enamelling on metal, wood- and ivory-carving, jade-cutting, etc., flourished under the imperial ægis for more than a century. The red Peking lacquer of this and the two succeeding reigns is distinguished by minute and skilful carving which we cannot but admire, even when we weary of its wealth of ornamental detail. Similar feelings, indeed, are inspired by most of the eighteenth-century Chinese art-works. They are wonders of technique, but lack the inspiring touch of genius and originality.

Since the eighteenth century Chinese art has been in full decadence. The best work has been purely imitative, and the rest is hardly worthy of mention. It is not that the Chinese have lost all their manual dexterity; their craftsmanship is still supreme, as may be learnt to our cost from spurious antiques. But they have ceased to produce anything higher than these. In the days when Chinese art was young and virile it created things which we now recognise to be among the world's masterpieces. The great religious paintings of Wu T'ao-tzŭ have disappeared, and his work is only dimly reflected by a few early copies; but if they were, as we must suppose them to have been, far finer than the majestic fresco of three Buddhist divinities now in the British Museum, they must indeed have been supreme. The Sung pictures of landscape, birds, and flowers rank higher, in the opinion of many good judges, than anything of the kind

done in Europe. Certainly no European can boast a greater command of supple line than the trained painter-calligraphers of China; and behind this dexterous brushwork in the classic periods were poetic inspiration and a carefully considered technique.

But nowhere, perhaps, is the supremacy of the Chinese so marked as in the ceramic art. The satisfying shapes of the T'ang pottery, the subtly refined monochrome porcelain of the Sung, and the gorgeous Ming three-colour wares, are things unrivalled. The influence of the Chinese potter is world-wide, and even when he had passed his prime his work was good enough to be a model to the nascent porcelain industry of Europe. Indeed, his ceramic skill is almost uncanny, and we are at a loss to say which is most admirable, his manipulative power, his instinct for form and ornament, or his sense of colour, which is as daring and as true as Nature's own.

In textiles, too, and metalwork the Chinese must be ranked among the foremost craftsmen; in the carving of jade and hard stones they are in a class by themselves, while in wood- and ivory-carving and in lacquering they share the primacy with their neighbours in Japan.

In short, so much of Chinese art-work is good, and so little really bad, that in a contest of artistry they would surely be acclaimed the most gifted nation in the world.

R. L. HOBSON.

CHINESE DYNASTIC DATES

Legendary period	2852–2205 B.C.
Hsia dynasty	2205–1766
Shang dynasty (called Yin dynasty from 1401)	1766–1122
Chou dynasty	1122–255
Ch'in dynasty	255–206
Han dynasty	206 B.C.–A.D. 220
Six dynasties (including the Wei, 220–265; Northern Wei, 386–535; Liang, 502–557)	A.D. 220–589
Sui dynasty	589–618
T'ang dynasty	618–906
Five dynasties	907–960
Northern Sung	960–1127
Southern Sung	1127–1279
Yüan dynasty	1280–1368
Ming dynasty	1368–1644
Ch'ing dynasty	1644–1912

PRINCIPAL MING REIGNS

Hung Wu	1368–1398
Yung Lo	1403–1424
Hsüan Tê	1426–1435
Ch'êng Hua	1465–1487
Hung Chih	1488–1505
Chêng Tê	1506–1521
Chia Ching	1522–1566
Lung Ch'ing	1567–1572
Wan Li	1573–1619
T'ien Ch'i	1621–1627

PRINCIPAL CH'ING REIGNS

K'ang Hsi	1662–1722
Yung Chêng	1723–1735
Ch'ien Lung	1736–1795
Chia Ch'ing	1796–1820
Tao Kuang	1821–1850

A LIST OF THE BOOKS ON CHINESE ART

(*Referred to on page 6*)

ASHTON, LEIGH: An Introduction to the Study of Chinese Sculpture. Demy 4to. 60 plates.

HETHERINGTON, A. L.: The Early Ceramic Wares of China. Demy 4to. Out of print. Abridged edition; royal 8vo. 31 plates.

HOBSON, R. L.: The Wares of the Ming Dynasty. Demy 4to. 128 plates.

HOBSON, R. L.: The Later Ceramic Wares of China; being the blue-and-white, *famille verte, famille rose,* monochromes, etc., of the K'ang Hsi, Yung Cheng, Ch'ien Lung, and other periods of the Ch'ing Dynasty. Demy 4to. 77 plates.

HOBSON, R. L., and HETHERINGTON, A. L.: The Art of the Chinese Potter, from the Han Dynasty to the end of the Ming. Demy 4to. 153 plates.

KENDRICK, A. F., and TATTERSALL, C. E. C.: Fine Carpets in the Victoria and Albert Museum. Folio. 20 plates.

KOOP, A. J.: Early Chinese Bronzes. Demy 4to. 110 plates.

POPE-HENNESSY, DAME UNA: Early Chinese Jades. Demy 4to. 70 plates.

STRANGE, LIEUT.-COLONEL E. F.: Chinese Lacquer. Demy 4to. 60 plates.

WALEY, ARTHUR: An Introduction to the Study of Chinese Painting. Demy 4to. 50 plates.

Wine-jar with tiger-mask handles and rings of red pottery with leaf-green glaze encrusted with golden and silvery iridescence.

Han dynasty. H. 17·5″.

Raphael Collection.

Amphore avec anses têtes de tigre et anneaux en faïence rouge à glaçure. Feuillage et incrustations irisées or et argent.

Han. H. 446 mm.

Collection Raphaël.

Weinkrug Griffe, mit Tigermaske und Ringe aus rotem Steingut, verziert mit laubgrüner Glasur, eingefasst von goldener und silberner Lustre.

Han Dynastie. H. 446 mm.

Sammlung Raphael.

Figure of a camel with rider. Soft, white pottery, with glaze coloured brown and green.

T'ang dynasty. H. 28″.

Eumorfopoulos Collection.

Statuette. Chameau et cavalier. Pâte tendre blanche. Email brun et vert.

T'ang. H. 714 mm.

Collection Eumorfopoulos.

Figur eines Kamelreiters. Zartes weisses Steingut mit brauner und grüner Glasur.

T'ang Dynastie. H. 714 mm.

Sammlung Eumorfopoulos.

Figure of a lion on a rocky base. Soft, white pottery, with glaze splashed with green.

T'ang dynasty. H. 10·5″.

Oppenheim Collection.

Statuette. Lion sur un rocher. Pâte tendre blanche éclaboussée de vert.

T'ang. H. 267 mm.

Collection Oppenheim.

Figur eines Löwen auf einem Felsen. Zartes weisses Steingut mit grün gesprenkelter Glasur.

T'ang Dynastie. H. 267 mm.

Sammlung Oppenheim.

Ewer of hard, white pottery, with applied ornaments in relief, the glaze mottled with green and yellow.

T'ang dynasty. H. 10·6″.

Eumorfopoulos Collection.

Aiguière. Pâte dure blanche. Décoration appliquée en relief. Email tacheté de vert et de jaune.

T'ang. H. 270 mm.

Collection Eumorfopoulos.

Wasserkrug aus hartem weissem Steingut, mit Reliefornamenten verziert. Die Glasur grün und gelb gefleckt.

T'ang Dynastie. H. 270 mm.

Sammlung Eumorfopoulos.

V

Jar and cover of light buff pottery with wash of white slip, the glaze coloured green, with touches of blue and yellow.

Lung-ch'üan dynasty. H. 10·5″.

Eumorfopoulos Collection.

Vase à couvercle. Poterie chamois clair, ouvragée d'argile blanc. Email vert avec des touches de bleu et de jaune.

Fabrique de Long-ts'iuan. H. 267 mm.

Collection Eumorfopoulos.

Deckelkrug aus hellbraunem Steingut mit dünnen weissen Streifen. Grüne Glasur mit Spuren von blau und gelb.

Lung-ch'üan Dynastie. H. 267 mm.

Sammlung Eumorfopoulos.

Bottle of grey pottery with wash of white slip and incised ornament under a glaze, which is locally coloured green and yellow.

T'ang dynasty. H. 8·5″.

Eumorfopoulos Collection.

Bouteille. Poterie grise. Engobe blanc. Décoration gravée sous un émail coloré de place en place de vert et de jaune.

T'ang. H. 216 mm.

Collection Eumorfopoulos.

Graue Steingutflasche mit dünnen weissen Streifen und eingeritzten Ornamenten unter einer Glasur, die stellenweise grun und gelb gefärbt ist.

T'ang Dynastie. H. 216 mm.

Sammlung Eumorfopoulos.

1. Water-pot of reddish buff pottery with yellow glaze inside and mottled aubergine outside.

T'ang dynasty. H. 2·75".

2. Vase of soft, white pottery with pale straw-coloured glaze splashed with blue.

T'ang dynasty. H. 4·9".

Victoria and Albert Museum

1. Pot à eau. Poterie rouge chamois. Émail jaune à l'intérieur, taché d'aubergine à l'extérieur.

T'ang. H. 270 mm.

2. Vase. Pâte tendre blanche. Émail pâlle clair éclaboussé de bleu.

T'ang. H. [illegible]

Victoria and Albert Museum.

1. Wasserkrug aus rotbraunem Steinzeug, innen gelbe Glasur, aussen aubergine.

T'ang Dynastie. H. 270 mm.

2. Vase aus weichem, weissem Steinzeug mit hellen strohfarbiger Glasur, [illegible] gespritzt ist.

T'ang Dynastie. H. 124 mm.

Victoria und Albert Museum.

1. Water-pot of reddish buff pottery with yellow glaze inside and mottled aubergine outside.

T'ang dynasty. H. 2·75″.

Hetherington Collection.

2. Vase of soft, white pottery with pale straw-coloured glaze splashed with blue.

T'ang dynasty. H. 4·9″.

Victoria and Albert Museum

1. Pot à eau. Poterie rouge chamois. Email jaune à l'intérieur, tacheté d'aubergine à l'extérieur.

T'ang. H. 070 mm.

Collection Hetherington.

2. Vase. Pâte tendre blanche. Email paille clair éclaboussé de bleu.

T'ang. H. 124 mm.

Victoria and Albert Museum.

1. Wassertopf aus rotbraunem Steingut, innen gelbe Glasur, aussen geflecktes Aubergine.

T'ang Dynastie. H. 070 mm.

Sammlung Hetherington.

2. Vase aus weichem, weissem Steingut mit heller strohfarbiger Glasur, die blau gesprenkelt ist.

T'ang Dynastie. H. 124 mm.

Victoria und Albert Museum.

Vase of red pottery washed with white slip, which has been scraped off so as to leave designs in white relief. The white ornament dabbed with green, and the whole covered with transparent, yellowish glaze.

Late T'ang dynasty. H. 15·5″.

Eumorfopoulos Collection.

Vase. Poterie rouge. Engobe blanc gratté pour laisser des motifs en relief. La décoration blanche est légèrement touchée de vert et l'ensemble est recouvert d'un émail transparent jaunâtre.

Fin des T'ang. H. 395 mm.

Collection Eumorfopoulos.

Weissgestreifte Vase aus rotem Steingut. Die Streifen sind abgekratzt worden, so dass die Zeichnungen im weissen Relief übrig blieben. Das weisse Ornament ist mit grün gesprenkelt und das ganze mit durchsichtiger gelblicher Glasur bedeckt.

Späte T'ang Dynastie. H. 395 mm.

Sammlung Eumorfopoulos.

1. Bulb bowl of grey porcellanous ware with purplish opalescent glaze on the outside and clair de lune glaze inside.

Chün ware. Sung dynasty. L. 7·1".

1. Bulb-bowl of grey porcellanous ware with purplish opalescent glaze on the outside and clair-de-lune glaze inside.

Chün ware. Sung dynasty. L. 7·1″.

Schiller Collection.

2. Bulb-bowl of grey porcellanous ware with thick opalescent glaze, grey on the inside, and grey streaked with purple and splashed with grey on the outside.

Chün ware. Sung dynasty. D. 9·5″.

Eumorfopoulos Collection.

1. Bol bulbe. Porcelaine grise. Email pourpre changeant à l'extérieur et clair de lune à l'intérieur.

Fabrique de Kiun. Song. L. 180 mm.

Collection Schiller.

2. Bol bulbe. Porcelaine grise. Epais émail changeant, gris à l'intérieur; ton sur ton et rayé de pourpre à l'extérieur.

Fabrique de Kiun. Song. D. 241 mm.

Collection Eumorfopoulos.

1. Schale für Blumenzwiebeln aus grauer porzellanartiger Masse, aussen purpurn opalisierend glasiert, innenglasur mondscheinfarben, durchsichtig hell.

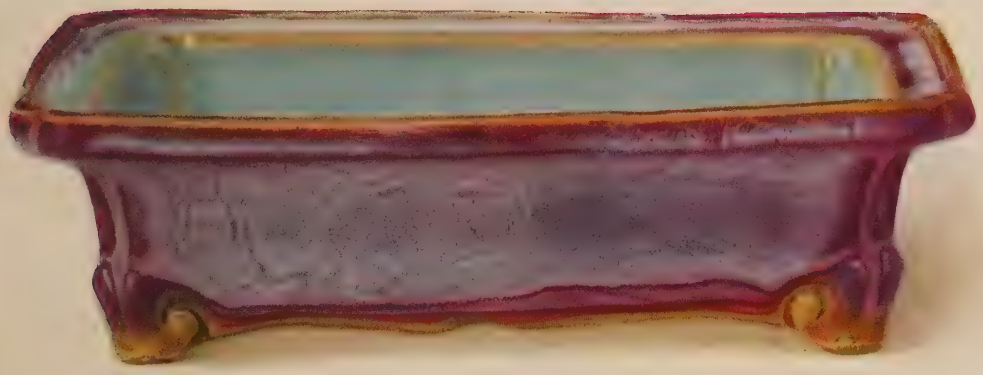
Chün Fabrikat. Sung Dynastie. L. 180 mm.

Sammlung Schiller.

2. Schale für Blumenzwiebeln aus grauer porzellanartiger Masse mit schwerer opalisierender Glasur, innen grau, aussen grau und purpurn gestreift und grau getupft.

Chün Fabrikat. Sung Dynastie. D. 241 mm.

Sammlung Eumorfopoulos.



Flower-pot of grey porcellanous ware with opalescent glaze of purple tints flecked with grey.

Chün ware. Sung dynasty. H. 6·5″.

Benson Collection.

Pot à fleurs. Porcelaine grise. Email changeant pourpre moucheté de gris.

Fabrique de Kiun. Song. H. 165 mm.

Collection Benson.

Blumentopf aus grauer porzellanartiger Masse mit opalisierender Glasur in purpurnen Schattierungen, grau gefleckt.

Chün Fabrikat. Sung Dynastie. H. 165 mm.

Sammlung Benson.

Water-pot of greyish-white porcellanous ware with pale blue opalescent glaze marked with purple patches.

Kuan ware. Sung dynasty. H. 3·5″.

Alexander Collection.

Pot à eau. Porcelaine blanc-grisâtre. Email changeant bleu pâle tacheté de pourpre.

Fabrique de Kouan. Song. H. 89 mm.

Collection Alexander.

Wassertopf aus grau weisser porzellanartiger Masse hellblaue opalisierende Glasur, purpurn betupft.

Kuan Fabrikat. Sung Dynastie. H. 89 mm.

Sammlung Alexander.

1. Vase of porcellanous stoneware with blue glaze splashed with red. The lip is slightly cut down and bound in metal.

Sung dynasty. H. $4\frac{7}{8}''$.

Davis Collection.

2. Cup of porcellanous stoneware with crushed strawberry glaze outside and passages of opalescent blue inside.

Sung dynasty. H. $3\frac{1}{8}''$.

Alexander Collection.

1. Vase. Grès porcelaineux. Email bleu tacheté de rouge. Le bord est légèrement cassé et serti de métal.

Song. H. 104 mm.

Collection Davis.

2. Coupe. Grès porcelaineux. Email fraise écrasée à l'extérieur et bleu opalin, par place, à l'intérieur.

Song. H. 80 mm.

Collection Alexander.

1. Vase aus porzellanartigem Steingut mit blauer, rot getupfter Glasur, der Rand ist etwas abgeschliffen und mit Metall eingefasst.

Sung Dynastie. H. 104 mm.

Sammlung Davis.

2. Tasse aus porzellanartigem Steingut, erdbeerfarbene angerissene Glasur, die innen mit blauen opalisierenden Streifen durchsetzt ist.

Sung Dynastie. H. 80 mm.

Sammlung Alexander.

1. Vase of "soft Chün" ware with light blue glaze and red marking.

Sung dynasty. H. 4·75″.

Eumorfopoulos Collection.

2. Bowl of porcellanous stoneware with light blue glaze splashed with purple.

Sung dynasty. H. 3·5″.

Alexander Collection.

1. Vase. Pâte tendre de Kiun. Email bleu-clair marqueté de rouge.

Song. H. 120 mm.

Collection Eumorfopoulos.

2. Bol. Grès porcelaineux. Email bleu-clair taché de pourpre.

Song. H. 89 mm.

Collection Alexander.

1. Vase aus weichem Chün Steingut, hellblaue, rot markierte Glasur.

Sung Dynastie. H. 120 mm.

Sammlung Eumorfopoulos.

2. Schale aus porzellanartigem Steingut mit hellblauer, purpurn betupfter Glasur.

Sung Dynastie. H. 89 mm.

Sammlung Alexander.

Plate of greyish-white porcellanous ware with bluish opalescent glaze marked with patches of purple blending with green.

Kuan ware. Sung dynasty. D. 7·4″.

Alexander Collection.

Assiette. Porcelaine blanc-grisâtre. Email changeant bleuâtre tacheté de pourpre fondu de vert.

Fabrique de Kouan. Song. D. 178 mm.

Collection Alexander.

Teller aus grauweisser porzellanartiger Masse, bläuliche opalisierende Glasur, grüne und purpurne Tupfen.

Kuan Fabrikat. Sung Dynastie. D. 178 mm.

Sammlung Alexander.

Jar of buff stoneware with lightly crackled opalescent glaze of pale lavender blue, with purplish markings at the shoulders.

"Soft Chün." Yüan or early Ming dynasty. H. 4·5″.

Alexander Collection.

Cruche. Grès chamois. Email changeant légèrement craquelé bleu lavande clair. Panse tachée de pourpre.

Pâte tendre de Kiun. Yuan ou début des Ming. H. 114 mm.

Collection Alexander.

Krug aus braunem Steingut mit leicht brüchiger opalisierender Glasur in hellblauem Lavendel mit purpurnen Zeichnungen am Oberteil.

"Weiches Chün." Yüan oder frühe Ming Dynastie. H. 114 mm.

Sammlung Alexander.

1. Incense vase of grey porcellanous ware with smooth opalescent glaze of pale lavender grey tinted with purple.

Chün ware. Sung dynasty. D. 3·4″.

Oppenheim Collection.

2. Shallow bowl of grey porcellanous ware with opalescent glaze of lavender grey splashed with purple.

Chün ware. Sung dynasty. D. 5·25″.

Oppenheim Collection.

1. Vase à encens. Porcelaine grise. Email lisse changeant gris lavande clair, teinté de pourpre.

Fabrique de Kiun. Song. D. 86 mm.

Collection Oppenheim.

2. Jatte. Porcelaine grise. Email changeant gris lavande tacheté de pourpre.

Fabrique de Kiun. Song. D. 133 mm.

Collection Oppenheim.

1. Weihrauchvase aus grauer porzellanartiger Masse mit glatter opalisierender hellgrau-lavendelfarbiger Glasur, purpurn schattiert.

Chün Fabrikat. Sung Dynastie. D. 86 mm.

Sammlung Oppenheim.

2. Flache Schale aus grauer porzellanartiger Masse mit opalisierender lavendelgrauer Glasur, purpurn getupft.

Chün Fabrikat. Sung Dynastie. D. 113 mm.

Sammlung Oppenheim.

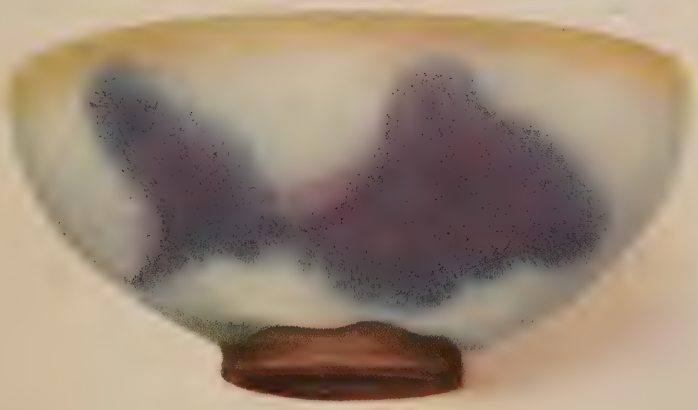


Plate of greyish-white porcellanous ware with bluish opalescent glaze marked with patches of purple blending with green.

Kuan ware. Sung dynasty. D. 7·4″.

Alexander Collection.

Assiette. Porcelaine blanc-grisâtre. Email changeant bleuâtre tacheté de pourpre fondu de vert.

Fabrique de Kouan. Song. D. 178 mm.

Collection Alexander.

Teller aus grauweisser porzellanartiger Masse, bläuliche opalisierende Glasur, grüne und purpurne Tupfen.

Kuan Fabrikat. Sung Dynastie. D. 178 mm.

Sammlung Alexander.

Jar of buff stoneware with lightly crackled opalescent glaze of pale lavender blue, with purplish markings at the shoulders.

"Soft Chün." Yüan or early Ming dynasty. H. 4·5″.

Alexander Collection.

Cruche. Grès chamois. Email changeant légèrement craquelé bleu lavande clair. Panse tachée de pourpre.

Pâte tendre de Kiun. Yuan ou début des Ming. H. 114 mm.

Collection Alexander.

Krug aus braunem Steingut mit leicht brüchiger opalisierender Glasur in hellblauem Lavendel mit purpurnen Zeichnungen am Oberteil.

"Weiches Chün." Yüan oder frühe Ming Dynastie. H. 114 mm.

Sammlung Alexander.

1. Incense vase of grey porcellanous [illegible] of pale lavender grey dusted with purple.

Chün ware. Sung dynasty. D. 3·4".

2. Shallow bowl of grey porcellanous ware with opalescent grey splashed with purple.

Chün ware. Sung dynasty. D. 5·25".

1. Vase à anses. Porcelaine grise. Rituel lisse [illegible] teinté de pourpre.

2. Jatte. Porcelaine grise. [illegible]

Fabrique de Jun. Sung. [illegible]

2. Jade Schale aus grauer porcellanartiger Masse mit [illegible] grauer Glasur, purpurn getupft.

Chün Fabrikat. Sung Dynastie. [illegible]

1. Incense vase of grey porcellanous ware with smooth opalescent glaze of pale lavender grey tinted with purple.

Chün ware. Sung dynasty. D. 3·4″.

Oppenheim Collection.

2. Shallow bowl of grey porcellanous ware with opalescent glaze of lavender grey splashed with purple.

Chün ware. Sung dynasty. D. 5·25″.

Oppenheim Collection.

1. Vase à encens. Porcelaine grise. Email lisse changeant gris lavande clair, teinté de pourpre.

Fabrique de Kiun. Song. D. 86 mm.

Collection Oppenheim.

2. Jatte. Porcelaine grise. Email changeant gris lavande tacheté de pourpre.

Fabrique de Kiun. Song. D. 133 mm.

Collection Oppenheim.

1. Weihrauchvase aus grauer porzellanartiger Masse mit glatter opalisierender hellgrau-lavendelfarbiger Glasur, purpurn schattiert.

Chün Fabrikat. Sung Dynastie. D. 86 mm.

Sammlung Oppenheim.

2. Flache Schale aus grauer porzellanartiger Masse mit opalisierender lavendelgrauer Glasur, purpurn getupft.

Chün Fabrikat. Sung Dynastie. D. 113 mm.

Sammlung Oppenheim.

Beaker of porcellanous ware with grey-green celadon glaze. The design is in the style of an ancient bronze.

Lung-ch'üan ware. Sung dynasty. H. 9·5″.

David Collection.

Gobelet. Porcelaine. Email gris-vert céladon. Dessin dans le style d'un bronze ancien.

Fabrique de Long-ts'iuan. Song. H. 241 mm.

Collection P. David.

Becher aus porzellanartiger Masse, graugrüne Seladonglasur. Die Form ist einer antiquen Bronze nachgebildet.

Lung-ch'üan Fabrikat. Sung Dynastie. H. 241 mm.

Sammlung David

1. Tripod incense vase of greyish-white porcellanous ware with lustrous grey celadon glaze.

Lung-ch'üan ware. Sung dynasty. D. 5·75″.

Raphael Collection.

2. Incense vase of greyish-white porcelain with a pale greenish-grey celadon glaze.

Lung-ch'üan ware. Sung dynasty. H. 3·75″.

Raphael Collection.

1. Vase trépied à encens. Porcelaine blanc-grisâtre. Email brillant céladon.

Fabrique de Long-ts'iuan. Song. D. 146 mm.

Collection Raphaël.

2. Vase à encens. Porcelaine blanc-grisâtre. Email gris-vert pâle tirant sur le céladon.

Fabrique de Long-ts'iuan. Song. H. 95 mm.

Collection Raphaël.

1. Weihrauchvase auf Dreifuss, grauweisse porzellanartige Masse, glänzende graue Seladonglasur.

Lung-ch'üan Fabrikat. Sung Dynastie. D. 146 mm.

Sammlung Raphael.

2. Weihrauchvase aus grauweissem Porzellan, hellgrau grünliche Seladonglasur.

Lung-ch'üan Fabrikat. Sung Dynastie. H. 95 mm.

Sammlung Raphael.

1. Saucer of thick stone-grey paste with incised design and glaze of blue celadon.

Sung dynasty. D. 5″.

Schiller Collection.

2. Box with lid of stone-grey paste with oyster-grey glaze.

Sung dynasty. 2·75″ × 3·25″.

Barlow Collection.

1. Soucoupe. Pâte épaisse gris-pierre. Motif gravé. Email céladon bleuté.

Song. D. 125 mm.

Collection Schiller.

2. Boîte avec couvercle. Pâte gris-pierre. Email gris écaille d'huître.

Song. 70 × 80 mm.

Collection Barlow.

1. Untertasse aus dicker steingrauer Tonmasse mit eingeschnittenen Zeichnungen und blauer Seladonglasur.

Sung Dynastie. D. 125 mm.

Sammlung Schiller.

2. Schachtel mit Deckel aus steingrauer Tonmasse, austernfarbene Glasur.

Sung Dynastie. 70 × 80 mm.

Sammlung Barlow.

Dish with incised and applied designs under the glaze.

Lung-ch'üan ware. Sung or Yüan dynasty. D. 14·5″.

Schiller Collection.

Plat. Décoration gravée et appliquée sous l'émail.

Fabrique de Long-ts'iuan. Song ou Yuan. D. 367 mm.

Collection Schiller.

Schüssel mit eingeschnittenen und aufgelegten Zeichnungen unter der Glasur.

Lung-ch'üan Fabrikat. Sung oder Yüan Dynastie. D. 367 mm.

Sammlung Schiller.

Bottle of grey porcellanous ware with green celadon glaze and splashes of lustrous brown.

Lung-ch'üan ware. Sung dynasty. H. 10·75″.

Eumorfopoulos Collection.

Bouteille. Porcelaine grise. Email vert-céladon tacheté de brun lustré.

Fabrique de Long-ts'iuan. Song. H. 273 mm.

Collection Eumorfopoulos.

Flasche aus grauer porzellanartiger Masse, grüne Seladonglasur. Glänzende braune Tupfen.

Lung-ch'üan Fabrikat. Sung Dynastie. H. 273 mm.

Sammlung Eumorfopoulos.

Vase of buff-grey stoneware with coating of white slip painted in black under a transparent green glaze.

Tz'ŭ Chou type. Sung dynasty. H. 12″.

Eumorfopoulos Collection.

Potiche. Grès chamois-grisâtre. Engobe peint en noir sous un émail transparent vert.

Fabrique Ts'eu Cheou. Song. H. 304 mm.

Collection Eumorfopoulos.

Vase aus braun grauem Steingut mit weissen Streifen überzogen, schwarz bemalt unter durchsichtiger grüner Glasur.

Tz'ŭ Chou Typus. Sung Dynastie. H. 304 mm.

Sammlung Eumorfopoulos.

Vase of porcelain with carved designs and bluish-white glaze.

Ju type. Sung dynasty. H. 9·75″.

Eumorfopoulos Collection.

Potiche. Porcelaine. Décoration sculptée. Email blanc-bleuâtre.

Fabrique Jou. Song. H. 247 mm.

Collection Eumorfopoulos.

Vase aus Porzellan mit eingeschnitzten Zeichnungen, bläulich weisse Glasur.

Ju Typus. Sung Dynastie. H. 247 mm.

Sammlung Eumorfopoulos.

Bowl of translucent porcelain engraved and covered, with the exception of the rim, with light blue glaze.

Ju type. Sung dynasty. D. 7·2″.

Hetherington Collection.

Bol. Porcelaine translucide gravée. Email bleu-clair excepté sur le rebord.

Fabrique Jou. Song. D. 183 mm.

Collection Hetherington.

Schale aus durchsichtigem Porzellan, eingezeichnet und mit Ausnahme des Randes mit hellblauer Glasur überzogen.

Fabrique Jou. Song. D. 183 mm.

Sammlung Hetherington.

Vase of porcelain with moulded and carved decoration, and with white bubbly glaze of a faint blue tinge.

Ju type. Sung dynasty. H. 10″.

Oppenheim Collection.

Vase. Porcelaine. Décoration modelée et sculptée. Email bullulé blanc, légèrement teinté de bleu.

Fabrique Jou. Song. H. 254 mm.

Collection Oppenheim.

Vase aus Porzellan mit modellierter und geschnitzter Verzierung, weisse unregelmässige Glasur mit schwach blauer Färbung.

Ju Typus. Sung Dynastie. H. 254 mm.

Sammlung Oppenheim.

Vase of white porcelain with moulded and engraved designs covered with white glaze of a faintly blue tone.

Ju type. Sung dynasty. H. 5·75″.

Eumorfopoulos Collection.

Vase. Porcelaine blanche à motifs modelés et gravés. Email blanc légèrement teinté de bleu.

Fabrique Jou. Song. H. 146 mm.

Collection Eumorfopoulos.

Vase aus weissem Porzellan mit modellierten und eingeschnitzten Zeichnungen, weisse etwas bläulich getönte Glasur.

Ju Typus. Sung Dynastie. H. 146 mm.

Sammlung Eumorfopoulos.

2. Tea-bowl of hard stoneware with glaze [illegible] grey russet-tags on the outside, and of grey with [illegible]

Sung dynasty. Kiun ware. D. 4¾.

1. Sébile à thé. Grès chamois. Émail brun foncé à l'extérieur et gris à moitié brun-noir à l'intérieur.

Sung. Fabrique de Kiun. D. 11¾ pouc.

2. Bol à thé. Grès chamois. Émail noir marbré de gris-jaunâtre à l'[illegible] et gris à bande bleutée à l'intérieur. Au dehors, les motifs sont dessinés [illegible] noir dans l'épaisseur du verre.

Sung. Fabrique de Kiun. D. 11¾ pouc.

1. Théière. Porcelaine aux branches. Émaux. [illegible] purpurine. Colsur mit Branzeschwarzen Zeichnungen.

Sung. Fabrique de Kiun. D. 11¾ pouc.

Die Zeichnungen auf der Theeschale sind braun schwarz in [illegible] zeichnet.

1. Shallow tea-bowl of buff stoneware with glaze of dark brown on the outside, and of purplish-grey with designs in brown-black on the inside.

Sung dynasty. Kian ware. D. 4·6″.

Schiller Collection.

2. Tea-bowl of buff stoneware with glaze of black mottled with yellowish-grey markings on the outside, and of grey with a bluish band on the inside. The designs on the inside are drawn in brown-black in the glaze.

Sung dynasty. Kian ware. D. 5″.

Schiller Collection.

1. Sébile à thé. Grès chamois. Email brun foncé à l'extérieur et gris-pourpre à motifs brun-noir à l'intérieur.

Song. Fabrique de Kian. D. 117 mm.

Collection Schiller.

2. Bol à thé. Grès chamois. Email noir marbré de gris-jaunâtre à l'extérieur et gris à bande bleutée à l'intérieur. Au-dedans, les motifs sont dessinés en brun-noir dans l'épaisseur du vernis.

Song. Fabrique de Kian. D. 127 mm.

Collection Schiller.

1. Flache Teeschale aus braunem Steingut, aussen dunkelbraune, innen purpurgraue Glasur mit braunschwarzen Zeichnungen.

Song. Fabrique de Kian. D. 127 mm.

Sammlung Schiller.

2. Teeschale aus braunem Steingut, Glasur aussen schwarz mit gelblich grauen Zeichnungen versetzt, innen grau mit einer bläulichen Einfassung. Die Zeichnungen auf der Innenseite sind braun schwarz in die Glasur eingezeichnet.

Sung Dynastie. Kian Fabrikat. D. 127 mm.

Sammlung Schiller.

1. Tea-bowl of black stoneware with black glaze showing "hare's fur" marking.

Sung dynasty. Chien ware. D. 4·75″.

Raphael Collection.

2. Vase with lid of grey stoneware with black glaze and "oil spots."

Sung dynasty. Honan ware. H. 6″.

Eumorfopoulos Collection

1. Bol à thé. Grès noir. Email noir "fourrure de lièvre."

Fabrique de Kien. Song. D. 120 mm.

Collection Raphaël.

2. Vase avec couvercle. Grès gris. Email noir et "picots d'huile."

Fabrique du Ho-nan. Song. H. 152 mm.

Collection Eumorfopoulos.

1. Teeschale aus schwarzem Steingut, die schwarze Glasur ist mit hasenhaarartiger Zeichnung versehen.

Sung Dynastie. Chien Fabrikat. D. 120 mm.

Sammlung Raphael.

2. Vase mit Deckel aus grauem Steingut, schwarze Glasur mit "Ölflecken" versetzt.

Sung Dynastie. Honan Fabrikat. H. 152 mm.

Sammlung Eumorfopoulos.

XXIX

1. Goblet-shaped cup of white porcelain with three fishes in red under the glaze.

Ming dynasty, Hsüan Tê mark in blue (1426-35). H. 3·1″.

David Collection.

2. Dish of porcelain covered with red glaze, excepting the rim and hollow of the base, which are white.

Ming dynasty, Hsüan Tê mark incised (1426-35). D. 8.·3″.

British Museum.

1. Tasse en forme de gobelet. Porcelaine blanche avec trois poissons dessinés en rouge sous la glaçure.

Ming. H. 79 mm.

Collection David.

2. Plat en porcelaine. Glaçure rouge, excepté le rebord et le fond qui sont blancs.

Ming. D. 211 mm.

British Museum.

1. Becherförmige Tasse aus weissem Porzellan mit drei roten Fischen unter der Glasur.

Ming Dynastie. H. 79 mm.

Sammlung David.

2. Porzellanschüssel mit roter Glasur überzogen mit Aussnahme des Randes und des Hohlraumes unter dem Fusse, die weiss sind.

Ming Dynastie. D. 211 mm.

Britisches Museum.

Vase of porcelain with designs outlined in threads of clay and coloured with yellow, white, and aubergine glazes in a deep green ground.

Ming dynasty, fifteenth century. H. 12″.

Anthony de Rothschild Collection.

Vase. Porcelaine. Motifs à contours filetés d'argile. Glaçure jaune, blanche et aubergine sur fond vert foncé.

Ming, 15e s. H. 304 mm.

Collection Antoine de Rothschild.

Porzellanvase mit Zeichnungen in Tonfäden, die gelb gefärbt sind, weisse und Aubergine Glasuren auf tief grünem Grunde.

Ming Dynastie, 15. Jahrhundert. H. 304 mm.

Sammlung Anthony de Rothschild.

Vase of porcelain with designs outlined in threads of clay and washed in with various coloured glazes.

Ming dynasty, fifteenth century. H. 11·5″.

Oppenheim Collection.

Vase. Porcelaine. Motifs à contours filetés d'argile. Glaçure par immersion de diverses couleurs.

Ming, 15e s. H. 292 mm.

Collection Oppenheim.

Porzellanvase mit Zeichnungen in Tonfäden, überzogen mit verschiedenen farbigen Glasuren.

Ming Dynastie, 15. Jahrhundert. H. 292 mm.

Sammlung Oppenheim.

Vase of porcelain with designs outlined in threads of clay washed in with coloured glazes.

Ming dynasty, about 1500. H. 14·5″.

Evan Charteris Collection.

Potiche. Porcelaine. Motifs à contours filetés d'argile. Glaçure par immersion, de diverses couleurs.

Ming, vers 1500. H. 368 mm.

Collection Evan Charteris.

Porzellanvase mit Zeichnungen in Tonfäden, überzogen mit farbigen Glasuren.

Ming Dynastie, um 1500. H. 368 mm.

Sammlung Evan Charteris.

Winejar of porcelain with designs outlined in threads of clay washed in with coloured glazes in a turquoise ground.

Ming dynasty, fifteenth century. H. 13″.

Benson Collection.

Amphore. Porcelaine. Motifs à contours filetés d'argile. Glaçure par immersion, de diverses couleurs sur un fond bleu-turquoise.

Ming, 15e s. H. 333 mm.

Collection Benson.

Weinkrug aus Porzellan mit Zeichnungen in Tonfäden, überzogen mit farbigen Glasuren auf türkisblauem Grunde.

Ming Dynastie, 15. Jahrhundert. H. 333 mm.

Sammlung Benson.

Vase of baluster form with neck cut down. Porcelain with borders of underglaze blue and designs outlined in reddish-brown and washed in with enamel colours in a mottled turquoise ground.

Ming dynasty, fifteenth century. H. 16″

Lindley Scott Collection.

Vase en forme de balustre. Col cassé. Porcelaine à décoration bleue peinte sous la glaçure. Motifs à contours brun-rougeâtre. Glaçure par immersion à couleurs d'émail sur fond turquoise-marbré.

Ming, 15e s. H. 406 mm.

Collection Lindley Scott.

Dockenförmige Porzellanvase mit abgeschliffenem Halse. Ränder in blauer Unterglasur, Zeichnungen rot braun, überzogen mit Emaillefarben auf gesprenkeltem türkisblauem Grunde.

Ming Dynastie, 15. Jahrhundert. H. 406 mm.

Sammlung Lindley Scott.

Seat of porcelain with designs incised and bordered with threads of clay and washed in with coloured glazes.

Ming dynasty, about 1500. H. 13″.

Benson Collection.

Siège. Porcelaine. Motifs gravés à contours filetés d'argile. Glaçure par immersion, de diverses couleurs.

Ming, vers 1500. H. 333 mm.

Collection Benson.

Porzellanschemel mit eingeritzten Zeichnungen, abgesetzt mit Tonfäden und überzogen mit farbigen Glasuren.

Ming Dynastie, um 1500. H. 333 mm.

Sammlung Benson.

Figure of Shou Lao, God of Longevity, in porcelain with coloured glazes.

Ming dynasty, about 1500. H. 10·4″.

Anthony de Rothschild Collection.

Statuette de Chou-lou, dieu de Longévité. Porcelaine. Glaçure de diverses couleurs.

Ming, vers 1500. H. 264 mm.

Collection Antoine de Rothschild.

Porzellanstatue des Gottes der Langlebigkeit Shou Lao, farbige Glasuren.

Ming Dynastie, um 1500. H. 264 mm.

Sammlung Anthony de Rothschild.

Vase of porcelain with designs outlined in threads of clay and washed with coloured glazes.

Ming dynasty, about 1500. H. 18·75″.

Eumorfopoulos Collection.

Potiche. Porcelaine. Motifs à contours filetés d'argile. Glaçure par immersion, de diverses couleurs.

Ming, vers 1500. H. 476 mm.

Collection Eumorfopoulos.

Porzellanvase mit Zeichnungen in Tonfäden, farbige Glasuren.

Ming Dynastie, um 1500. H. 476 mm.

Sammlung Eumorfopoulos.

Vase of porcelain with coloured glazes and belts of engraved designs.

Early Ming dynasty. H. 22″.

Raphael Collection.

Potiche. Porcelaine. Glaçure de diverses couleurs et bandes de motifs gravés.

Début des Ming. H. 558 mm.

Collection Raphaël.

Porzellanvase, farbige Glasuren und gürtelförmig angeordnete Zeichnungen.

Frühe Ming Dynastie. H. 558 mm.

Sammlung Raphael.

Fish-bowl of hard reddish pottery with designs modelled in low relief and washed in with coloured glazes.

Ming dynasty, sixteenth century. D. 26·5″.

Benson Collection.

Bocal à poissons. Pâte dure rougeâtre. Motifs modelés en bas-reliefs. Glaçure de diverses couleurs par immersion.

Ming, 16e s. D. 673 mm.

Collection Benson.

Fischschale aus fester roter Steingutmasse mit niedrigen Reliefzeichnungen und farbigen Glasuren.

Ming Dynastie, 16. Jahrhundert. D. 673 mm.

Sammlung Benson.

Flower-pot with incised designs and coloured glazes.

Ming dynasty, Cheng Tê period. H. 6·25″.

Love Collection.

Pot à fleurs. Motifs incisés et glaçure de diverses couleurs.

Ming, période Tchêng-tö. H. 159 mm.

Collection Love.

Blumentopf mit eingeritzten Zeichnungen und farbigen Glasuren.

Ming Dynastie, Cheng Tê Periode. H. 159 mm.

Sammlung Love.

Vase of buff-white porcellanous stoneware with designs modelled in relief and washed over with coloured glazes.

Ming dynasty, sixteenth century. H. 14″.

Benson Collection.

Potiche. Grès porcelaineux blanc-chamoisé. Motifs modelés en relief. Glaçure de diverses couleurs étendue avec une brosse.

Ming, 16e s. H. 356 mm.

Collection Benson.

Vase aus braun weissem porzellanartigem Steingut mit Reliefzeichnungen und farbigen Glasuren.

Ming Dynastie, 16. Jahrhundert. H. 356 mm.

Sammlung Benson.

Vase of buff porcellanous stoneware with designs in low relief washed in with coloured glazes.

Ming dynasty (late). H. 18″.

British Museum.

Potiche. Grès porcelaineux. Chamois. Motifs en bas-relief. Glaçure par immersion, de diverses couleurs.

Fin des Ming. H. 457 mm.

British Museum.

Vase aus braunem porzellanartigem Steingut, Zeichnungen in niedrigem Relief, farbige Glasuren.

Späte Ming Dynastie. H. 457 mm.

Britisches Museum.

Vase of buff-white porcellanous stoneware with design outlined in threads of clay and washed in with coloured glazes.

Ming dynasty, sixteenth century. H. 18·5″.

Benson Collection.

Vase. Grès porcelaineux blanc-chamois. Motifs à contours filetés d'argile. Glaçure par immersion, de diverses couleurs.

Ming, 16e s. H. 470 mm.

Collection Benson.

Vase aus braun weissem porzellanartigem Steingut, Zeichnungen in Tonfäden, farbige Glasuren.

Ming Dynastie, 16. Jahrhundert. H. 470 mm.

Sammlung Benson.

Wine-jar of porcelain decorated in under-glaze blue and with the background of the design washed over with red enamel.

Ming dynasty, early sixteenth century. H. 13″.

Victoria and Albert Museum

Amphore. Porcelaine. Décoration bleue sous la glaçure. Fond de dessin d'émail rouge posé par immersion.

Ming, début du 16e s. H. 330 mm.

Victoria and Albert Museum.

Weinkrug aus Porzellan, verziert in blauer Unterglasur, während Hintergrund der Zeichnung mit roter Emaillefarbe überzogen ist.

Ming Dynastie, frühes 16. Jahrhundert. H. 330 mm.

Victoria und Albert Museum.

1. Wine-cup of fine porcelain painted in enamel colours.

Ming dynasty, with mark of Chia Ching period (1522-66). D. 3″.
Eumorfopoulos Collection.

2. Saucer-dish of porcelain with mottled under glaze blue ground. The designs have a double outline, one in blue under the glaze, and the other in red over the glaze.

Late sixteenth century. D. 5″.
Oppenheim Collection.

1. Coupe à vin. Porcelaine fine peinte en couleurs d'émail.

Ming, marque de la période Kia-tsing (1522-1566). D. 76 mm.
Collection Eumorfopoulos.

2. Plat creux. Porcelaine à fond bleu-marbré posé sous la glaçure. Motifs à double contour, l'un en bleu sous la glaçure, l'autre en rouge par-dessus.

Fin du 16e s. D. 127 mm.
Collection Oppenheim.

1. Weintasse aus feinem Porzellan mit Emaillefarben bemalt.

Ming Dynastie, mit Zeichen der Chia Ching Periode (1522-66). D. 76 mm.
Sammlung Eumorfopoulos.

2. Untertasse aus Porzellan mit gesprenkelter blauer Unterglasur. Die Zeichnungen haben doppelten Umriss, blau unter und rot über der Glasur.

Spätes 16. Jahrhundert. D. 127 mm.
Sammlung Oppenheim.

1. Bowl decorated with Mohammedan blue and green enamel, with scrolls in leaf gold.

Ming dynasty, Chia Ching period. D. 4·75″.

British Museum.

2. Bowl with enamelled ornament. Sixteenth century Augsburg mount.

Ming dynasty, Chia Ching period. D. 4″.

Brandt Collection.

1. Bol décoré d'émail bleu-turquin et vert à cartouches d'or appliqué.

Ming, période Kia-tsing. D. 120 mm.

British Museum.

2. Bol à décoration d'émail. Monture Augsbourg du 16e s.

Ming, période Kia-tsing. D. 101 mm.

Collection Brandt.

1. Schale dekoriert mit mohammedanischen blau und grünen Emaillefarben, Arabesken in Blattgold.

Ming Dynastie, Chia Ching Periode. D. 120 mm.

Britisches Museum.

2. Schale mit emaillefarben en Ornamenten auf Augsburger Konsole des 16. Jahrhunderts.

Ming Dynastie, Chia Ching Periode. D. 101 mm.

Sammlung Brandt.

Ewer with flattened body of porcelain, with [illegible] lightly moulded in relief.

Ming dynasty, Chia Ching period (1522-66). H. 9 25/[illegible].
(Oppenheim [illegible])

[illegible] modeles en relief.

Ming, periode Kia-tsing (1522-66). H. 23 [illegible]

Wasserkanne, mit abgeflachtem Bauch aus P[illegible] die Flächen leicht in Relief modelliert.

[illegible]

Ewer with flattened body of porcelain, with enamelled designs, the panels lightly moulded in relief.

Ming dynasty, Chia Ching period (1522-66). H. 9·25″.
Oppenheim Collection.

Aiguière. Porcelaine. Corps aplati. Motifs émaillés. Panneaux légèrement modelés en relief.

Ming, période Kia-tsing (1522-66). H. 234 mm.
Collection Oppenheim.

Wasserkanne mit abgeflachtem Bauch aus Porzellan, Ornamente in Emaille, die Flächen leicht in Relief modelliert.

Ming Dynastie, Chia Ching Periode (1522-66). H. 234 mm.
Sammlung Oppenheim.

Beaker decorated in under-glaze blue and enamel colours.

Ming dynasty, Wan Li mark. H. 22·5″.

Victoria and Albert Museum.

Gobelet. Décoration bleue et couleurs d'émail sous la glaçure.

Ming, marque Wan-li. H. 571 mm.

Victoria and Albert Museum.

Becher, in blauer Unterglasur emaillefarben dekoriert.

Ming Dynastie, Wan Li Zeichen. H. 571 mm.

Victoria und Albert Museum.


大明萬曆年製

Beaker, one of a pair, enamelled on the biscuit.

K'ang Hsi period. H. 8·5″.

Hirsch Collection.

Gobelet dépareillé. Emaillage sur le biscuit.

Période K'ang-hi. H. 216 mm.

Collection Hirsch.

Becher, einer von einem Paar, enameilliert auf Biscuit.

K'ang Hsi Periode. H. 216 mm.

Sammlung Hirsch.

Vase, one of a pair, decorated in " famille verte " enamels on the glaze.

K'ang Hsi period. H. 29″.

Woodman Collection.

Vase dépareillé. Famille verte. Décoration d'émaux sur la couverte.

Période K'ang-hi. H. 736 mm.

Collection Woodman.

Vase, eine aus einem Paar, dekoriert mit " famille verte " Emaillierung auf der Glasur.

K'ang Hsi Periode. H. 736 mm.

Sammlung Woodman.

Dish of porcelain with etched designs under blue glaze.

Ming dynasty, with incised work of Chia Ching period (1522-66). D. 15″.
Victoria and Albert Museum

Plat. Porcelaine. Décoration gravée sous une couverte bleue.

Ming, marque gravée de la période Kia-tsing (1522-66). D. 381 mm.
Victoria and Albert Museum.

Porzellanschüssel mit geätzten Zeichnungen unter blauer Glasur.

Ming Dynastie mit eingeritztem Zeichen der Chia Ching Periode (1522-66). D. 381 mm.
Victoria und Albert Museum.

Wine-jar of porcelain with painted designs.

Ming dynasty, Chia Ching period (1522-66). H. 11·75″.

Winkworth Collection.

Amphore. Porcelaine. Décoration peinte.

Ming, période Kia-tsing (1522-66). H. 298 mm.

Collection Winkworth.

Weinkrug aus Porzellan mit gemalten Zeichnungen.

Ming Dynastie, Chia Ching Periode (1522-66). H. 298 mm.

Sammlung Winkworth.

Vase and cover with designs in white on a blue cracked-ice ground.

K'ang Hsi period. H. 10″.

Gaspard Farrer Collection.

Vase et couvercle. Décoration blanche sur fond bleu-craquelé.

Période K'ang-hi. H. 254 mm.

Collection Gaspard Farrer.

Deckelvase mit weissen Zeichnungen auf blauer rauher Glasur.

K'ang Hsi Periode. H. 254 mm.

Sammlung Gaspard Farrer.

1. Vase with minutely crackled turquoise glaze.

K'ang Hsi period. H. 4·5″.

Hetherington Collection.

2. Bowl with engraved designs under brilliant turquoise blue glaze.

K'ang Hsi mark. D. 4·5″.

A. T. Warre Collection.

1. Potiche. Glaçure turquoise à minuscules craquelures.

Périrode K'ang-hi. H. 114 mm.

Collection Hetherington.

2. Bol. Décoration gravée sous une couverte bleu-turquoise brillante.

Marque K'ang-hi. D. 114 mm.

Collection Warre.

1. Vase mit türkisblauer feingerissener Glasur.

K'ang Hsi Periode. H. 114 mm.

Sammlung Hetherington.

2. Schale mit gestochenen Zeichnungen unter glänzender, türkisblauer Glasur.

K'ang Hsi Zeichen. D. 114 mm.

Sammlung A. T. Warre.

1. Wine-cup of porcelain with yellow glaze outside and white inside.

Ming dynasty, sixteenth century. H. 1·4″.

Walter Levy Collection.

2. Bowl of porcelain painted in enamel colours on the biscuit.

Ming dynasty, with mark of the Chia Ching period (1522-66). D. 7·75″.

Eumorfopoulos Collection.

1. Coupe à vin. Porcelaine à couverte jaune à l'extérieur et blanche à l'intérieur.

Ming, 16e s. H. 36 mm.

Collection Walter Lévy.

2. Bol. Porcelaine peinte en couleurs d'émail sur le biscuit.

Ming, marque de la période Kia-tsing (1522-66). D. 197 mm.

Collection Eumorfopoulos.

1. Weintasse aus Porzellan mit aussen gelber, innen weisser Glasur.

Ming Dynastie, 16. Jahrhundert. H. 36 mm.

Sammlung Walter Levy.

2. Porzellanschale mit Emaillefarben auf Biscuit bemalt.

Ming Dynastie mit Zeichen der Chia Ching Periode (1522-66). D. 197 mm.

Sammlung Eumorfopoulos.

Bowl decorated in enamel colours on the biscuit.

Ming dynasty, Chia Ching mark. D. 7·5″. *David Collection.*

Bol. Décoration de couleurs d'émail sur le biscuit.

Ming, marque Kia-tsing. D. 190 mm. *Collection David.*

Schale, in Emaillefarben auf Biscuit verziert.

Ming Dynastie, Chia Ching Zeichen. D. 190 mm. *Sammlung David.*

Flower-pot of buff stoneware with raised designs washed with coloured glazes.

Ming dynasty, sixteenth century. H. 15·5″.

Benson Collection.

Pot à fleurs. Grès chamois. Décoration en relief. Glaçure de diverses couleurs.

Ming, 16e s. H. 393 mm.

Collection Benson.

Blumentopf aus braunem Steingut, Reliefzeichnungen mit farbigen Glasuren überzogen.

Ming Dynastie, 16. Jahrhundert. H. 393 mm.

Sammlung Benson.

1. Incense-box and cover of moulded porcelain with coloured glazes.

L. 2·5″.

Schiller Collection.

2. Incense-burner of moulded porcelain with coloured glazes. This and the box above are part of a set of furniture for the writing-table.

H. (without handles) 3″.

Oppenheim Collection.

1. Boîte à encens et couvercle. Porcelaine modelée. Glaçure de diverses couleurs.

H. 64 mm.

Collection Schiller.

2. Brûle-encens. Porcelaine modelée. Glaçure de diverses couleurs. Cet objet et la boîte précédente font partie d'une garniture de table à écrire.

H. (sans anses) 75 mm.

Collection Oppenheim.

1. Weihrauchschachtel, modellierter Deckel aus Porzellan, farbige Glasuren.

L. 64 mm.

Sammlung Schiller.

2. Weihrauchlampe aus modelliertem Porzellan mit farbigen Glasuren. Die Lampe und die oben erwähnte Schachtel gehören zu einem Satz Ausrüstungsgegenstände eines Schreibtisches.

H. (ohne Henkel) 75 mm.

Sammlung Oppenheim.

Vase with lang-yao glaze passing from cherry red to ox blood colour.

K'ang Hsi period. H. 4·5″.

Schiller Collection

Potiche à couverte " Lang-yao " allant du rouge cerise au sang de bœuf.

Période K'ang-hi. H. 114 mm.

Collection Schiller.

Vase mit " lang-yao " Glasur. Farbe von kirschrot zu Ochsenblut übergehend.

K'ang Hsi Periode. H. 114 mm.

Sammlung Schiller.

1. Vase with "apple-green" glaze, a stone-grey crackle with a coating of transparent emerald green, which is faintly lustrous.

Early eighteenth century. H. 5·5″.

2. Brush bath with peach-bloom glaze, with green and brown spots.

K'ang Hsi period mark. D. 4·6″.

Hadden Collection.

1. Potiche. Glaçure vert pomme, craquelure gris-pierre. Couverte vert-émeraude transparent peu lustré.

Début du 18e s. H. 140 mm.

2. Bac à pinceaux. Glaçure peau de pêche à taches vertes et brunes.

Marque de la période K'ang-hi. D. 117 mm.

Collection Hadden.

1. Vase mit apfelgrüner Glasur, steingraue Risse mit einem durchsichtigen smaragdgrünen, leicht glänzenden Uberzug.

Frühes 18. Jahrhundert. H. 140 mm.

2. Pinselnapf, pfirsichfarbene Glasur, grün und blau gefleckt.

Zeichen der K'ang Hsi Periode. D. 117 mm.

Sammlung Hadden.

Vase with mirror black glaze, with brown reflections.

K'ang Hsi period. H. 7″.

C. P. Allen Collection.

Potiche. Glaçure noire miroitante à reflets bruns.

Période K'ang-hi. H. 178 mm.

Collection C. P. Allen.

Vase mit schwarz spiegelnder Glasur und braunen Reflexen.

K'ang Hsi Periode. H. 178 mm.

Sammlung C. P. Allen.

1. Vase in dead white glassy porcelain painted in enamel colours in the style of Ku Yüeh-hsüan.

Ch'ien Lung mark. H. 3·5".

2. Bowl of fine porcelain of ivory tone, delicately painted in mixed enamel in the style of Ku Yüeh-hsüan.

Marque Kien Long. H. 89 mm.

1. Vase en porcelaine ivoire glaçure, peinture d'émaux dans le style de Ku Yüeh-hsüan.

Marque Kien Long. H. 3·5".

2. Bol. Fine porcelaine ivoire délicatement peinte d'émaux dans le style de Ku Yüeh-hsüan.

Marque Kien Long. H. 89 mm.

1. Vase in dead white glassy porcelain painted in enamel colours in the style of Ku Yüeh-hsüan.

Ch'ien Lung mark. H. 3·5″.

David Collection.

2. Bowl of fine porcelain of ivory tone, delicately painted in mixed enamels in the style of Ku Yüeh-hsüan.

Ch'ien Lung mark. D. 5½″.

A. T. Warre Collection.

1. Potiche. Porcelaine vitreuse blanc mat. Peintures couleurs d'émail dans le style du Kou Yue-hiuen.

Marque Kien Long. H. 89 mm.

Collection P. David.

2. Bol. Fine porcelaine ivoire delicatement peinte d'emaux divers dans le style de Kou Yue-hsuen.

Marque K'ien-long nien-tche. D. 139 mm.

Collection Warre.

1. Vase aus stumpfem, weissem glasartigem Porzellan in Emaillefarben bemalt, im Stile des Ku Yüeh-hsüan.

Ch'ien Lung Zeichen. H. 89 mm.

Sammlung David.

2. Schale aus feinem elfenbeinfarbenen Porzellan mit zierlicher Emaillemalerei dekoriert im Stile des Ku Yüeh-hsüan.

Ch'ien Lung Zeichen. D. 139 mm.

Sammlung Warre.

Detail from Paradise of Bhaishajya-Guru.

Ninth century. H. (of detail) 15″.

British Museum.

Peinture. Détail du paradis de Bhaishajyaguru.

9e s. H. (du détail) 381 mm.

British Museum.

Detail aus dem Paradiese des Bhaishajya-guru.

9. Jahrhundert. H. (des Details) 381 mm.

Britisches Museum.

Avalokitosvara.

Ninth century. 4′ 8″ × 1′ 10″.

British Museum.

Peinture. Avalokiteçvara.

9e s. 142 × 56 cm.

British Museum.

Avalokitosvara.

9. Jahrhundert. 142 × 56 cm.

Britisches Museum.

Ucchushma.

Ninth century. 2′ 7″ × 1′.

British Museum.

Peinture. Ucchushma, le Tueur de Démons.

9e s. 79 × 30 cm.

British Museum.

Ucchushma.

9. Jahrhundert. 79 × 30 cm.

Britisches Museum.

The Ch'ang Lo Palace, after Li Ssŭ-hsün.

12·25″ × 10″.

British Museum.

Peinture. Le Palais Ch'ang Lo, d'après Li Sseu-hun.

310 × 254 mm.

British Museum.

Der Ch'ang Lo Palast nach Li Ssŭ-hsün.

310 × 254 mm.

Britisches Museum.


之華宮

Lady Feng and the Bear. After a Sung design.

1′ 8½″ × 2′ 11¼″.

British Museum.

Peinture. La Dame Feng et l'Ours. D'après un dessin des Song.

52 × 89 cm.

British Museum.

Lady Feng und der Bär, nach einer Sung Zeichnung.

52 × 89 cm.

Britisches Museum.

Bird on bough.

Attributed to Wang Jo-shün. 1′ 7½″ × 1′ 1½″.

British Museum.

Peinture. Oiseau sur une branche.

Attribué à Wang Jo-chouei. 50 × 34 cm.

British Museum.

Vogel auf dem Zweige.

Wang Jo-shün zugeschrieben. 50 × 34 cm.

Britisches Museum.

Bronze cauldron or boiler with decorations in relief.

H. 10·25″.

Eumorfopoulos Collection.

Chaudron ou bouilloire en fonte à décoration en relief.

H. 260 mm.

Collection Eumorfopoulos.

Bronzekessel mit Reliefverzierungen.

H. 260 mm.

Sammlung Eumorfopoulos.

Bronze covered vessel in the form of an owl.

Cyprus (?) H. 8 cm.

Réalisé en [illegible]

Italy (?) H. [illegible] cm.

[illegible] bronze, mit Bronze überzogen [illegible]

[illegible] (?) H. 210 mm.

Bronze-covered vessel in the form of an owl.

?Chou dynasty. H. 8·25″.

Eumorfopoulos Collection.

Récipient en forme de hibou, recouvert de bronze.

Tcheou (?). H. 210 mm.

Collection Eumorfopoulos.

Eulenförmiger, mit Bronze überzogener Behälter.

Chou Dynastie (?) H. 210 mm.

Sammlung Eumorfopoulos.

Bronze-covered pail for sacrificial wine; decorations in relief.

Chou dynasty. H. 13″.

Eumorfopoulos Collection.

Vase à libations recouvert de bronze. Décoration en relief.

Tcheou. H. 330 mm.

Collection Eumorfopoulos.

Mit Bronze überzogener Eimer für den Opferwein, Verzierungen in Relief.

Chou Dynastie. H. 330 mm.

Sammlung Eumorfopoulos.

Bronze clapperless bell.

Chou or Han dynasty. H. 12·25″.

Eumorfopoulos Collection.

Cloche de bronze sans battant.

Tcheou ou Han. H. 311 mm.

Collection Eumorfopoulos.

Bronzeklingel ohne Klöpfel.

Chou oder Han Dynastie. H. 311 mm.

Sammlung Eumorfopoulos.

Bronze cover of a lady's toilet-box, decorated with
T'ang period.

D. 3·5".

Convexe en bronze d'un miroir de toilette de
Niouïs points des T'ang. D. 16·5 mm.

Bronze cover of a lady's toilet-box decorated with painted designs of the T'ang period.

D. 6·5″.

Eumorfopoulos Collection.

Couvercle en bronze d'un nécessaire de toilette de femme.

Motifs peints des T'ang. D. 165 mm.

Collection Eumorfopoulos.

Bronzedeckel der Toilettenschachtel einer Dame, verziert mit gemalten Mustern der T'ang Periode.

D. 165 mm.

Sammlung Eumorfopoulos.

Bronze mirror-back with designs in low relief.

T'ang dynasty. D. 8·75″.

Eumorfopoulos Collection.

Dos de miroir en bronze décoré de bas-reliefs.

T'ang. D. 222 mm.

Collection Eumorfopoulos.

Bronzerücken eines Spiegels, mit Zeichnungen in niedrigem Relief.

T'ang Dynastie. D. 222 mm.

Sammlung Eumorfopoulos.

Figure of a courtier in translucent jade.

T'ang dynasty. H. $11\frac{1}{16}''$.

Eumorfopoulos Collection.

Statuette. Courtisan. Jade translucide.

T'ang. H. 280 mm.

Collection Eumorfopoulos.

Figur eines Hofmannes in durchsichtiger Jade.

T'ang Dynastie. H. 280 mm.

Sammlung Eumorfopoulos.

1. Rectangular vessel in opaque jade.

Probably Chou dynasty. H. 2″. L. 3·825″.

Pope-Hennessy Collection.

2. Badge of rank in opaque jade.

Probably Chou dynasty. H. $2\frac{11}{16}$″.

Eumorfopoulos Collection.

1. Récipient rectangulaire en jade opaque.

Attribué aux Tcheou. H. 508 mm. L. 820 mm.

Collection Pope-Hennessy.

2. Insigne de grade en jade opaque.

Attribué aux Tcheou. H. 608 mm.

Collection Eumorfopoulos.

1. Rechteckiger Behälter aus undurchsichtiger Jade.

Wahrscheinlich Chou Dynastie. H. 508 mm. L. 820 mm.

Sammlung Pope-Hennessy.

2. Rangabzeichen aus undurchsichtiger Jade.

Wahrscheinlich Chou Dynastie. H. 608 mm.

Sammlung Eumorfopoulos.

1. Bracelet of opaque jade.

Probably Chou dynasty. D. 4·5″.

Eumorfopoulos Collection.

2. Ring of jade for ceremonial purposes.

Probably Chou dynasty. D. $5\frac{7}{8}$″.

Eumorfopoulos Collection.

1. Bracelet de jade opaque.

Attribué aux Tcheou. D. 114 mm.

Collection Eumorfopoulos.

2. Anneau de jade pour cérémonies.

Attribué aux Tcheou. D. 130 mm.

Collection Eumorfopoulos.

1. Armband aus undurchsichtiger Jade.

Wahrscheinlich Chou Dynastie. D. 114 mm.

Sammlung Eumorfopoulos.

2. Ring aus Jade für Ceremonialzwecke.

Wahrscheinlich Chou Dynastie. D. 130 mm.

Sammlung Eumorfopoulos.

Jade sacrificial vessel in the form of a toad.
Possibly Hsia or Shang dynasty. H. 5·75″.

Pope-Hennessy Collection.

Vase de sacrifice. Jade en forme de crapaud.
Probablement Hia ou Chang. H. 146 mm.

Collection Pope-Hennessy.

Opfergefäss aus Jade in der Form einer Kröte.
Möglicherweise Hsia oder Shang Dynastie. H. 146 mm.

Sammlung Pope-Hennessy.

Ceremonial Axe in semi-translucent jade.

Han dynasty. H. $6\frac{7}{16}''$.

Eumorfopoulos Collection.

Hache de cérémonie. Jade semi-transparent.

Han. H. 163 mm.

Collection Eumorfopoulos.

Opferbeil aus halb durchsichtiger Jade.

Han Dynastie. H. 163 mm.

Sammlung Eumorfopoulos.

Dish in translucent green jade.

T'ang dynasty. D. $10\frac{1}{8}''$.

Alexander Collection.

Plat en jade vert transparent.

T'ang. D. 266 mm.

Collection Alexander.

Schale aus durchsichtiger grüner Jade.

T'ang Dynastie. D. 25·06 cm.

Sammlung Alexander.

Vase in translucent jade.

Sung dynasty. H. $3\frac{5}{8}''$.

Malcolm Collection

Vase de jade transparent.

Song. H. 92 mm.

Collection Malcolm.

Vase aus durchsichtiger Jade.

Sung Dynastie. H. 92 mm.

Sammlung Malcolm.

Brush-pot in jadeite.

Possibly Yüan dynasty. H. $3\frac{1}{16}$".

Yuan (?). H. 97 mm.

Magnificent Yuan [illegible]. H. 97 mm

Brush-pot in jadeite.

Possibly Yüan dynasty. H. $3\frac{13}{16}''$.

Collie Collection.

Porte-pinceaux en jadéite.

Yuan (?). H. 97 mm.

Collection Collie.

Pinselnapf aus Jadeit.

Möglicherweise Yüan Dynastie. H. 97 mm.

Sammlung Collie.

Imperial table for a marriage ceremony. Carved red lacquer cut through to a buff ground.

Ming dynasty (Wan Li). H. 2′ 6·75″. Top 2′ 9·25″ × 3′ 11″.
Spink and Son, Ltd.

Table impériale pour célébration de mariage. Laque rouge sculptée, ajourée sur fond chamois.

Ming (Wan Li). H. 781 mm. Dessus 844 × 1,194 mm.
Société Spink and Son.

Kaiserlicher Tisch für Hochzeitsriten, geschnitzte rote Lackarbeit auf braunem Untergrund.

Ming Dynastie (Wan Li). H. 781 mm. Tischplatte 844 × 1,194 mm.
Spink und Sohn, A.G.

Bowl of woven bamboo with central panel in lacquer.

Ming dynasty (Wan Li). D. $11\frac{1}{8}''$.

Spink and Son, Ltd.

Bol en bambou tressé. Décoration centrale en laque.

Ming (Wan Li). D. 292 mm.

Société Spink and Son.

Schale aus gewobenem Bambus mit Mittelstück in Lackarbeit.

Ming Dynastie (Wan Li). D. 292 mm.

Spink und Sohn, A.G.

Ewer for ceremonial use. Black lacquer on pewter encrusted with shell, ivory carved red lacquer and lacquer composition.

Ming dynasty (Wan Li); panels restored in Ch'ien Lung period. H. 14″.

Victoria and Albert Museum

Aiguière de cérémonie. Laque noire sur étain, incrustée d'écaille, d'ivoire, de laque rouge sculptée et d'un motif de laque.

Ming (Wan Li); panneaux restaurés pendant la période K'ien-long. H. 356 mm.

Victoria and Albert Museum.

Wasserkanne für Opferzwecke. Schwarze Lackarbeit auf Zinn, eingelegt mit Muscheln, Elfenbein, roter Lackarbeit und Lackkompositionen.

Ming Dynastie (Wan Li), Mittelstücke restauriert in der Ch'ien Lung Periode. H. 356 mm.

Victoria und Albert Museum.

Cover of a bowl in carved brown lacquer with circle of gold.

Ming dynasty (late). D. 10″.

Victoria and Albert Museum.

Couvercle de bol. Laque brune sculptée, cerclée d'or.

Fin des Ming. D. 254 mm.

Victoria and Albert Museum.

Deckel einer Schale aus geschnitzter brauner Lackarbeit mit Goldrand.

Späte Ming Dynastie. D. 254 mm.

Victoria and Albert Museum.

Incense-burner in lacquer with carved jade finial.

Ming dynasty (late). H. 18″.

Victoria and Albert Museum.

Brûle-encens. Laque. Sommet de jade sculptée.

Fin des Ming. H. 457 mm.

Victoria and Albert Museum.

Weihrauchlampe aus Lackarbeit mit Kreuzblume aus geschnitzter Jade.

Späte Ming Dynastie. H. 457 mm.

Victoria und Albert Museum.

Panel from a 12-fold screen in "Coromandel" lacquer.

Ch'ing dynasty (K'ang Hsi).

Victoria and Albert Museum.

Panneau d'un paravent à 12 feuilles en laque de Coromandel.

Ts'ing (K'ang-hi).

Victoria and Albert Museum.

Paneel aus einem zwölfteiligen Wandschirm, Koromandel-lackarbeit.

Ch'ing Dynastie (K'ang Hsi).

Victoria und Albert Museum

Panel from a gold screen in gold, red, and brown lacquer, ivory, shell, and hard stones.

Ch'ing dynasty (K'ang Hsi). H. [illegible]. W. [illegible]. Kyoto.

Panneau d'un paravent à feuilles. Laque brune, ivoire, d'écaille et de pierres.

Ts'ing (K'ang hsi). H. 92 cm. L. 54 cm.

Panel aus einem vierteiligen Wandschirm, gearbeitet in [illegible]

[illegible] (K'ang Hsi). H. 92 cm. B. 54 cm. [illegible]

Panel from a 4-fold screen in gold, red, and brown lacquer encrusted with ivory, shell, and hard stones.

Ch'ing dynasty (K'ang Hsi). H. 3′ 2·25″. W. 1′ 9″.

Victoria and Albert Museum.

Panneau d'un paravent à 4 feuilles. Laque brune, rouge et or incrustée d'ivoire, d'écaille et de pierres.

Ts'ing (K'ang-hi). H. 97 cm. L. 54 cm.

Victoria and Albert Museum.

Paneel aus einem vierteiligen Wandschirm, gearbeitet in goldener, roter, und brauner Lackarbeit, eingelegt mit Elfenbein, Muscheln, und Steinarten.

Ch'ing Dynastie (K'ang Hsi). H. 97 cm. B. 54 cm.

Victoria und Albert Museum.

Box with cover in carved red lacquer encrusted with jade and other stones.

Ch'ing dynasty (K'ang Hsi). H. 7″. W. 15″. L. 14·25″.
Victoria and Albert Museum.

Boîte avec couvercle; laque rouge sculptée avec incrustations de jade et d'autres pierres.

Ts'ing (K'ang-hi). H. 178 mm. L. 381 mm. L. 362 mm.
Victoria and Albert Museum.

Schachtel mit Deckel in roter geschnitzter Lackarbeit, eingelegt mit Jade und anderen Halbedelsteinen.

Ch'ing Dynastie (K'ang Hsi). H. 178 mm. B. 381 mm. L. 362 mm.
Victoria und Albert Museum.

Throne of the Emperor Ch'ien Lung. Carved red lacquer cut through to inner layers of olive green, brown, and yellow.

Ch'ing dynasty. H. 3′ 11″. L. 4′ 1½″. W. 3′.

Victoria and Albert Museum.

Trône de l'Empereur K'ien-long. Laque rouge sculptée, ajourée sur vert-olive, brun et jaune.

Ts'ing. H. 1 m. 194 mm. L. 1 m. 257 mm. L. 760 mm.

Victoria and Albert Museum.

Thron des Kaisers Ch'ien Lung. Geschnitzte rote Lackarbeit auf unterlegten Lagen von olivgrün, braun, und gelb.

Ch'ing Dynastie. H. 1 m. 194 cm. L. 1. m. 257 cm. B. 760 mm.

Victoria und Albert Museum.

Vase from the Summer Palace. Carved red lacquer with engraved gilt mount.

Ch'ing dynasty (Ch'ien Lung). H. 37·5″.

Victoria and Albert Museum.

Vase provenant du Palais d'Eté. Laque rouge sculptée à monture gravée et dorée.

Ts'ing (K'ien-long). H. 952 mm.

Victoria and Albert Museum.

Vase aus dem Sommerpalast, geschnitzte rote Lackarbeit, mit vergoldetem gestochenem Beschlag.

Ch'ing Dynastie (Ch'ien Lung). H. 952 mm.

Victoria und Albert Museum.

Panel in carved red lacquer encrusted with jade, malachite, and imitation lapis lazuli.

Ch'ing dynasty (Ch'ien Lung). H. 2′ 6·75″. W. 3′ 7″.
Victoria and Albert Museum.

Panneau laque rouge sculptée incrustée de jade, de malachite et de faux lapis-lazuli.

Ts'ing (K'ien-long). H. 781 mm. L. 1 m. 092 mm.
Victoria and Albert Museum.

Paneel aus roter geschnitzter Lackarbeit, eingelegt mit Jade, Malachit, und imitiertem Lapis Lazuli.

Ch'ing Dynastie Ch'ien Lung). H. 781 mm. B. 1 m. 092 cm.
Victoria und Albert Museum

Imperial stand for fruit and flowers in carved red lacquer with under layers of green and buff.

Ch'ing dynasty (Ch'ien Lung). H. 36·5″.

Spink and Son, Ltd.

Support impérial pour fruits et fleurs. Laque rouge sculptée avec ajourage sur vert et chamois.

Ts'ing (K'ien-long). H. 927 mm.

Société Spink and Son.

Kaiserlicher Ständer für Obst und Blumen aus geschnitzter roter Lackarbeit mit unterlegten Lagen von grün und braun.

Ch'ing Dynastie (Ch'ien Lung). H. 927 mm.

Spink und Sohn, A.G.

Panel in carved lacquer.

Ch'ing dynasty (Ch'ien Lung). H. 5′ 3″. W. 3′ 2″.

Spink and Son, Ltd.

Panneau de laque sculptée.

Ts'ing (K'ien-long). H. 1 m. 600 mm. L. 965 mm.

Société Spink and Son.

Paneel in geschnitzter Lackarbeit.

Ch'ing Dynastie (Ch'ien Lung). H. 1 m. 600 mm. B. 965 mm.

Spink und Sohn, A.G.

Vase, one of a pair, in carved red lacquer cut through to green and buff.

Ch'ing dynasty (Ch'ien Lung). H. $15\frac{5}{8}''$.

Victoria and Albert Museum.

Potiche. Laque rouge sculptée ajourée sur vert et chamois.

Ts'ing (K'ien-long). H. 397 mm.

Victoria and Albert Museum.

Vase, eine aus einem Paar, in roter geschnitzter Lackarbeit auf grüner und brauner Unterlage.

Ch'ing Dynastie (Ch'ien Lung). H. 397 mm.

Victoria und Albert Museum.

Stand of picnic set in lacquer.

Ch'ing dynasty (Ch'ien Lung). D. $8\frac{7}{8}''$.

Spink and Son, Ltd.

Socle d'un coffre de table portatif, en laque.

Ts'ing (K'ien-long). D. 228 mm.

Société Spink and Son.

Ständer eines Picknicksets in Lackarbeit.

Ch'ing Dynastie (Ch'ien Lung). D. 228 mm.

Spink und Sohn, A.G.

Nest of sweetmeat-dishes in blue lacquer decorated with gold.

Ch'ing dynasty (Ch'ien Lung). D. 13·75″.

Victoria and Albert Museum.

Jeu de plats à friandises. Laque bleue. Décoration or.

Ts'ing (K'ien-long). D. 350 mm.

Victoria and Albert Museum.

Satz Konfitürenschalen in blauer Lackarbeit, verziert mit Gold.

Ch'ing Dynastie (Ch'ien Lung). D. 350 mm.

Victoria und Albert Museum.

Wool carpet, with knots of Sehna type 35 to the square inch, on cotton warp and weft.

Late eighteenth century. 11′ 8″ × 8′ 4″.

Victoria and Albert Museum

Tapis de laine. Nœuds du genre Sehna, Environ 60 au dmq. Trame et chaîne de coton.

Fin du 18e s. 35·6 cm. × 25·4 cm.

Victoria and Albert Museum.

Wollener Teppich, Sehna Geflecht 35 auf den Quadratzoll, gearbeitet auf Baumwolleinschuss.

Ende 18. Jahrhundert. 35·6 cm. × 25·4 cm:

Victoria und Albert Museum.

Wooden statue of Kuan-yin.

Southern Sung dynasty. H. 48″.

Eumorfopoulos Collection.

Statue de bois de Kouan-yin.

Song du Sud. H. 1 m. 20

Collection Eumorfopoulos.

Holzstatue Kuan-yin.

Südliche Sun Dynastie. H. 1 m. 20.

Sammlung Eumorfopoulos.